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ABSTRACT

This publication is a guide to assessing the competence of prospective music teachers in the California public schools. The guide was developed as part of a state-wide response to legislated entry and exit standards for teachers in elementary and secondary schools. An introduction describes the regulations and Executive Orders which are the basis for the guide, and the conference at which it was developed. A section on the principles of assessment in music outlines and describes unity of purpose among the diversity of programs, the importance of multiple measures, assessment design (process, features, scheduling). The next section, on areas of competence, establishes two categories--first, generic competencies fundamental to all disciplines and, second, competencies specific to music under four categories: knowing, performing, conducting, and creating. A section on sources of information for assessments discusses general guidelines and methods of assessment information gathering. The fourth section offers two model assessment formats. A final section treats recommendations related to resource and administrative issue. Contains 30 references. (JB)

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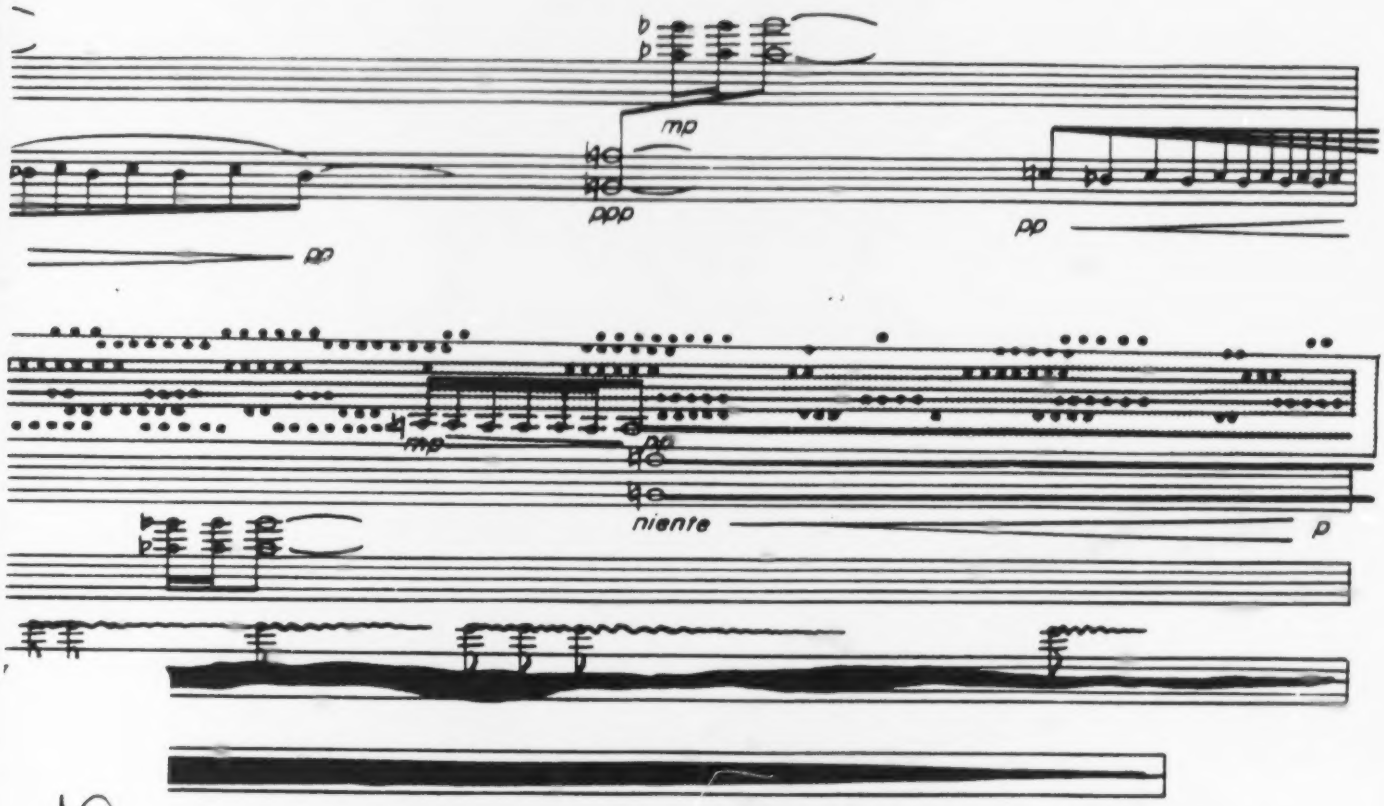

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Subject Matter Assessment of Prospective Music Teachers

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- increase awareness of the work of the CSU Institute for Teaching and Learning;
- increase access to the work of CSU/ITL affiliates;
- begin to build a subset of information on teaching and learning that supports *The National Teaching and Learning Forum (NTLF)*, ERIC/HE's newsletter;
- encourage use of the ERIC system by CSU/ITL member affiliates and the *NTLF* readership; and
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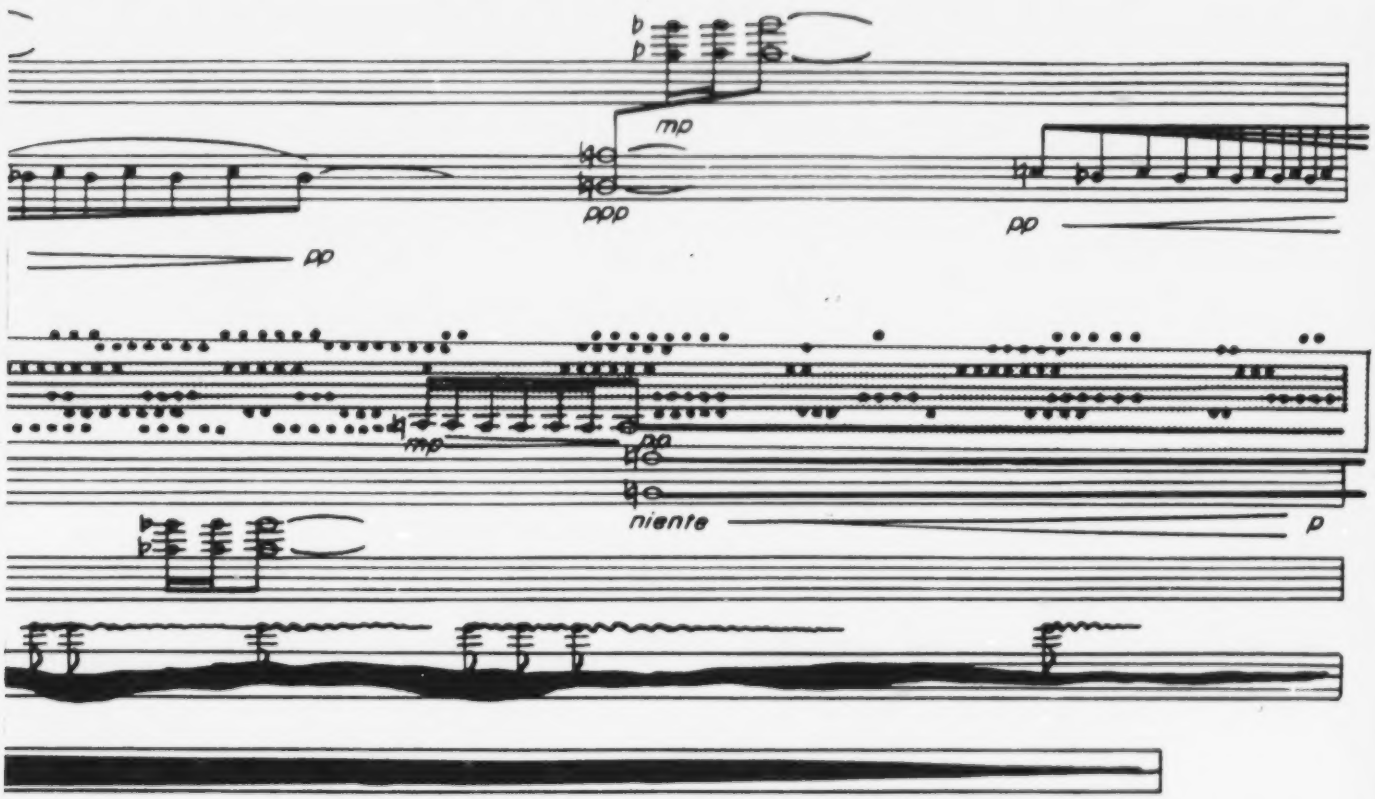

Subject Matter Assessment of Prospective Music Teachers

RESOURCE GUIDE

SUBJECT MATTER ASSESSMENT

OF

PROSPECTIVE MUSIC TEACHERS

Report of the California State University Workgroup
on Assessment of Prospective Music Teachers

October 1989

Co-sponsored by:
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Introduction

The California State University System (CSU) annually recommends for credentials about 10% of the nation's new teachers. In recognition of its responsibility to ensure that these new professionals are competent, the CSU Board of Trustees, in September 1985, adopted Title 5 regulations related to entry and exit standards for those who wish to become teachers.

Executive Order 476, designed to implement the Title 5, Sections 41100-41104 regulations, was issued on March 1, 1986. One provision of the executive order requires that prospective teaching credential candidates demonstrate subject matter competence through a distinct assessment process prior to admission to student teaching. In addition, Executive Order 476 specifies that academic departments offering waiver programs (the "major" for those wishing to become teachers) provide this assessment and certify subject matter competence.

> The department or program for single-subject or multiple-subjects waiver programs shall certify, prior to admission of a student to student teaching, that the student has mastery of the subject matter appropriate to the credential objective and is prepared for student teaching. This responsibility extends to assessing the competence in subject matter, not only of students in the waiver program on campus, but also of those candidates who have completed the waiver program elsewhere or who have passed the National Teacher Examination (NTE). The appropriate departments or programs shall establish criteria and procedures for the certification of subject matter competence of the candidate. These departments and programs should maintain close communication with the School/College of Education as they develop procedures (Executive Order 476).

Certifying the subject matter competence of those students who apply for a teaching credential will help assure both policy makers and the public that future teachers are appropriately grounded in subject matter. This subject matter competence, coupled with pedagogically appropriate practices, will help assure quality instruction in the public schools.

Recognizing that CSU campuses might need guidelines in the development of the content and process of assessing subject matter competence, the statewide Academic Senate requested that the Chancellor's Office hold a series of conferences to develop resource guides that could facilitate the implementation of Executive Order 476. The development of resource guides was discussed and the concept was supported by the CSU Vice Presidents for Academic Affairs.

On March 29, 30, and 31, 1989, representatives from throughout the state met for a three-day conference to define selected principles governing subject matter assessment in music, as well as potential sources of assessment information, possible processes to be used in assessing competence, and specific competencies associated with music programs. The conference participants included CSU music department faculty and administrators, public school music teachers and administrators, and one representative each from the Chancellor's Office, the Commission on Teacher Credentialing, the State Department of Education, the Office of Secondary Education of one of the CSU campuses and representatives of the California Music Educators Association and the California Council on Music Teacher Education.

The participants in this conference recognized that each campus is unique and that specific music waiver programs vary from campus to campus. However, the workgroup also recognized a need for some degree of subject matter consistency among those subject matter programs that prepare music teachers in California. The workgroup that developed this document hopes that it will serve both purposes; that, without being prescriptive, it will serve as a resource guide to lend some consistency to music waiver programs statewide, and that it will also allow individual campuses to

develop unique ways of implementing Executive Order 476. Specifically, the workgroup hopes that each campus will review and formalize processes to:

- *Assess and assure subject matter competence in music;*
- *Refine campus-based subject matter assessment process using this resource, campus experience, and the resources of public school personnel;*
- *Identify, implement, and evaluate pilot assessment models;*
- *Refine pilot models and institutionalize assessment processes;*
- *Provide ongoing evaluation of the results obtained from assessment models and use these results to improve curriculum.*

The music workgroup drew heavily on the earlier work of the CSU English and Liberal Studies workgroups both for the conference format and for some specific material from their two reports, *Resource Guide: Subject Matter Assessment of Prospective English Teachers* and *Resource Guide: Subject Matter Assessment of Prospective Elementary School Teachers*. The workgroup, therefore, wishes to acknowledge the valuable contributions of these two workgroups and Jan Mendelsohn, Associate Dean, Academic Affairs, CSU Chancellor's Office in the preparation of the Resource Guide in Music.

On October 20, 1989, a meeting was held to disseminate the resource guide to music faculty and administrators from the CSU campuses. The meeting, held at the Burbank Hilton Hotel, also provided the opportunity for campus representatives to discuss common concerns.

Principles of Subject Matter Assessment

The assessment and assurance of subject matter competence for those who wish to become teachers is an important step in securing the quality of public education. A number of significant questions provided the basis for the three-day work session from which this report resulted. These questions included:

- *How does a competency document accommodate the need to specify a common core of content competencies across all the CSU music waiver programs, while at the same time allowing for the diversity of programs that results from appropriately variant responses to program standards?*
- *How can a core of competencies be developed that will apply to prospective teachers who are assessed for subject matter competence by a campus where they have not completed a music waiver program, e.g., students who passed the NTE or hold out-of-state degrees?*
- *How can the importance of multiple measures of subject matter competence and multiple points of assessment be effectively defined by a single document?*
- *In what ways can students be accurately assessed for subject matter competence, so that they will not be required to enroll in courses that duplicate acquired competencies?*
- *What are key elements of effective assessment processes?*
- *What commitments and resources are required to implement a meaningful and effective subject matter competence assessment process?*

This report attempts to address the issues identified in the above questions as they relate to subject matter assessment in music.

I. Unity of Program Goals/Diversity of Programs

Since music students from many CSU campuses seek the same certification, a State of California Single Subject Credential in Music, some common ground for assessment across campuses is needed. The credential should certify those competencies which educators and policymakers agree qualify a person to teach music in the public schools (K-12). This concern for unity leads us to search for common approaches in two areas: core areas of subject matter competency and related assessment design.

A. Core areas of competency include performance abilities and that knowledge common to all programs and generally thought to be essential to the teaching of music. Additional competencies may be required at individual campuses. A suggested set of competency areas identified by this workgroup is presented elsewhere in this report.

B. Program diversity is to be found both within a campus and between campuses. Individual student decisions commonly emphasize (usually under some kind of curricular tracking within the waiver program) one area of teaching specialization:

instrumental, choral or general/classroom music. In developing plans for assessment, campuses will need to make provisions for the in-depth competencies needed for the specialization as well as for the broad competencies needed to function effectively across the entire K-12 music curriculum.

II. Multiple Measures

In order to assess fully the range of subject matter competence held by an individual, it is necessary both to use a variety of measures and to assess competence at varying points during a student's academic career. "Paper and pencil" tests are useful for many purposes, but in music, such tests need to be placed in proper balance with other means of assessing competence, e.g., oral presentations, observed performances, and other less traditional means of determining whether an individual possesses and is able to utilize knowledge. Multiple measures of competence, appropriately spaced through a learner's career, will provide an assurance that competence as well as learner needs are identified early in order to structure activities that will ultimately lead to a full range of competence. Full implementation of assessment processes utilizing multiple measures of competence will help assure that only qualified candidates with teaching aptitude progress toward careers in music education.

It is the conviction of the writers of this report that assessment of competence is an all-campus responsibility throughout the student's university experience. A final assessment of competence should occur just prior to entrance into a professional preparation program, or just prior to student teaching. Nevertheless, the most useful assessment processes will, in addition, be ongoing and function as diagnostic as well as evaluative tools. Since student learning crosses disciplinary boundaries, so must assessment processes.

It is recommended that all who apply for teaching credentials in California be assessed for subject matter competency, including individuals who elect to take the National Teacher Examination (NTE).

III. Assessment Design

A. Process

The following items are suggested to guide in the development of CSU assessment programs:

- *Within agreed upon guidelines, authority and responsibility for assessment design and implementation should be reserved to the individual CSU campus.*
- *Subject matter competence should be assessed by music faculty and public school teachers rather than by the Legislature or other government agencies.*
- *Music departments should work closely with schools or departments of education to design and implement subject area competency assessment.*
- *Additional resources for the design and implementation of assessment programs may include: measurement experts (on or off campus), external evaluators, cross-campus consultants, community college faculty, public school personnel, credential candidates, and newly credentialed teachers who may reflect upon their own subject matter preparation.*

B. Features

The following are features of music competency assessment that campuses may wish to consider incorporating in their assessment model:

- *Multiple measures are necessary. Because of the complex nature of the art, a single test, performance, observation, demonstration or interview may not provide a sufficiently reliable or valid basis for the diagnosis or determination of subject matter competence.*

- *Direct performance appraisals are needed to supplement indirect measures such as paper and pencil tests.*

- *Qualitative as well as quantitative methods of evaluation should be used, although qualitative observations may be recorded using quantitative rating scales or numerical coding. Qualitative appraisals should be based on the systematic application of explicit criteria. Great care should be exercised in the statistical treatment and interpretation of these qualitative judgments.*

- *If evaluations are competency based, they need to be criterion-referenced rather than norm-referenced. The goal of assessment is to certify an adequate level of subject matter preparation in terms of specific criteria, not to rank order individuals or determine their place in a distribution. Criterion-based assessment does not involve predetermined or expected pass rates.*

- *Assessment procedures should meet accepted standards of professional evaluation with respect to content or construct validity and reliability. Whenever possible, independent ratings should be used to enhance the reliability of criterion-based judgments. This search for consistency should not obscure the fact that these independent judgments may provide useful diagnostic information to candidates. Ideally, all qualitative judgments based on direct observations or interviews should involve at least two independent ratings.*

C. Scheduling

The scheduling of subject matter assessment is an important consideration, since the assessment serves both formative and summative functions. Because of the need to make summative judgments, assessment programs may tend to focus on the period immediately prior to student teaching. However, formative assessment will prove more effective and useful in guiding student development if it is undertaken earlier in the student's undergraduate program and continues throughout the credential program. Music specialists should participate in the summative assessment which results in a recommendation for or against entrance into student teaching.

The following are guidelines that may be helpful in the scheduling of subject matter assessment in music:

- *Formative evaluation provides information regarding areas of relative strength in the candidate's music preparation. It may also help the student re-evaluate the appropriateness of his or her decision to enter teaching.*

- *Campuses should not require candidates to complete additional course work in music prior to diagnostic evaluation, except for those courses which represent clear deficiencies in formal requirements based on transcript evaluation.*

- *Formative assessment should be followed by student advisement which provides clear and reasonable alternatives for rectifying deficiencies and satisfying music competency requirements.*

- *Summative evaluation provides the basis for the final decision made in each case to determine whether a student is adequately prepared in music and ready to begin student teaching. Opportunities for formative evaluation should precede this decision when possible. Criteria for summative evaluation should be clear. Procedures should be established for students who may wish to appeal negative decisions.*

Areas of Competence

The Workgroup on the Subject Matter Assessment of Prospective Music Teachers reviewed and discussed many documents that focus on desirable competencies for future teachers of any subject and specific competencies desirable for future music teachers. The two previously prepared CSU resource guides on the subject matter assessment of prospective English and elementary school teachers were studied. Several documents in music had particular relevance to this project: 1) the *National Association of Schools of Music Handbook*, 2) the recent report by the Task Force on Music Teacher Education for the Nineties entitled *Music Teacher Education: Partnership and Process*, 3) the *Policy Statement on Music Teacher Evaluation* developed by a Music Educators National Conference Task Force, 4) *"The Development and Validation of a Competency Test in Music Education,"* a dissertation by Hershel Virgil Beazley, Jr., and 5) the *Visual and Performing Arts Framework for California Public Schools*. In addition, those CSU Music Departments with competency assessment plans already in place shared their documents with the workgroup.

Based on the preceding reports and group discussions, the workgroup identified two competency areas and developed examples for each. These examples were developed for the purpose of stimulating discussion and serving as a resource to campuses working on their assessment process. They may be useful as a basis for assessing the subject matter knowledge, understandings, skills, and attitudes of prospective music teachers.

The competencies are organized into two areas: 1) personal and professional attributes (generic competencies which are fundamental) and 2) music competencies (competencies specific to the subject matter). The personal and professional attributes area includes competencies associated with attitudes, understanding, and valuing; the music area includes competencies identified with knowing, performing, conducting and creating. The workgroup recognizes the difficulty in quantitatively measuring some of the competencies in the personal and professional attributes area. Many, however, may be assessed through methods described later in this document. The sample attributes and competencies follow.

I. Personal And Professional Attributes

A. Attitudes

1. Seizes opportunities to inspire the imagination.
2. Demonstrates initiative, self-discipline and a maturing sense of responsibility.
3. Develops and maintains positive attitudes in interpersonal relationships.
4. Is sensitive to and promotes understanding among people of diverse backgrounds, needs, interests, and capabilities.
5. Seeks and responds effectively to critiques.
6. Promotes justice and human dignity and responds effectively to human need.

B. Understanding

1. Understands the importance of the aesthetic experience and its contribution to the quality of human life.

2. Engages in activities that demonstrate intellectual curiosity.

3. Recognizes that the learner must be given opportunities to be a performer, creator, listener, presenter and critic.

4. Integrates performing, analytical and historical understanding and creative skills in the music teaching/learning process.

5. Communicates effectively orally and in writing.

6. Shows an awareness of the scope of the profession and such California State Department of Education support resources as the *Visual and Performing Arts Framework for California Public Schools*, the *Visual and Performing Arts Model Curriculum Guide* , and the *Model Curriculum Standards*.

7. Is aware of and appreciates the variety of ethnic, socioeconomic, cultural and linguistic backgrounds of California students.

C. Valuing

1. Derives satisfaction from participation in individual and group musical activities.

2. Exhibits ability to select and promote music of significance.

3. Engages in active listening resulting in informed aesthetic judgment.

4. Respects the validity of diverse ethnic and cultural values.

II. Music Competencies

A. Knowing

1. Demonstrates knowledge of music theory including form and design, compositional styles, ear training and sight-singing, and aural comprehension.

2. Demonstrates knowledge of music history and literature, which should include Western, non-Western, jazz, and popular music.

B. Performing

1. Demonstrates technical proficiency and musical sensitivity in a primary performance area.

2. Demonstrates functional knowledge and skill in secondary instruments, e.g., orchestral instruments, guitar, classroom instruments and electronic instruments.

3. Demonstrates ability to perform on the keyboard sufficiently well to employ the instrument as a teaching tool, e.g., accompanying, score preparation, illustrating.

4. Demonstrates the ability to sing sufficiently well to employ the voice as a teaching tool.

5. Illustrates and explains principles of idiomatic vocal and instrumental techniques.

6. Synthesizes historical and theoretical knowledge to create stylistically appropriate performance.

C. Conducting

1. Demonstrates the ability to achieve accurate and musically expressive performances with various types of ensembles and in classroom/general music situations (ideally this should be demonstrated in actual rehearsal situations).

2 Conducts basic beat patterns with accuracy and clarity.

3. Demonstrates the ability to analyze and interpret a given score.

4. Demonstrates the ability to diagnose, aurally and visually, musical problems in instrumental/vocal performance and prescribe appropriate remedies.

5. Asks pertinent questions and gives clear, succinct directions appropriate to the instructional setting.

6. Recognizes the importance of selecting appropriate music for sequential music learning.

D. Creating

1. Shows ability to compose, adapt, and arrange music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

2. Demonstrates skill in jazz improvisation and other spontaneous music making.

3. Demonstrates movement skills as an avenue for musical responsiveness, understanding, and participation.

4. Demonstrates ability to correlate and integrate music with other curricular areas.

Sources of Assessment Information

Information from many sources may be used to assess the subject matter competency of future teachers. The particular assessment procedures will vary from campus to campus depending upon the overall design of the assessment process and the range of skills to be evaluated. Assessment design will inevitably be influenced by the proportion between waiver program and non-waiver program candidates to be evaluated, the validity and efficiency of existing assessment procedures, available staff resources and other internal and external influences, responsibilities and constraints. However, regardless of the particular configuration of assessment procedures adopted by any given campus, the following general guidelines should be considered.

I. General Guidelines

A. Assessment Criteria and Evaluation Procedures

Assessment criteria and summative evaluation procedures should be equitably applied to waiver and non-waiver program teacher candidates. Waiver program candidates may participate in more extensive formative or diagnostic assessment, but summative criteria leading to approval or disapproval for entry into student teaching must be comparable for both groups.

B. Formative and Diagnostic Assessment Recommendations

When formative or diagnostic assessment indicates that remedial work is needed, deficiencies should be clearly identified and a specific schedule for reassessment of these competencies should be established.

C. Assessment Program Evaluation

Assessment procedures should be systematically re-evaluated on a continuing basis and in the beginning the re-evaluations should be frequent. Responsibility for monitoring the assessment program should be specifically assigned and conscientiously performed. As conditions change, this monitoring process will undoubtedly lead to adjustments and improvements in the assessment program. Therefore, evaluating the assessment system is crucial to its success.

D. Assessment Process and Procedures for Evaluators

The assessment process should provide for multiple evaluators, faculty from a variety of musical specializations including representatives from public school music, as well as an array of procedures and sources of information. Variation among evaluator judgments may indicate that criteria are unclear and in need of redefinition, or that the evaluators themselves need training to improve the accuracy and reliability of their judgments, or both. Even if significant discrepancies do not appear, evaluators should review a sample of assessments to be sure that a consistent standard of evaluation is maintained.

E. Assessment of Validation Process

To validate the assessment process, a sample of relevant information should be gathered from suitable sources on newly credentialed candidates and their "continued subject matter competency." Results from this "long range" validation will help assure that campus assessment procedures are sufficiently sensitive and properly calibrated.

II. Methods of Assessment Information Gathering

A comprehensive assessment program will utilize many sources of information. Included among these sources are traditional classroom activities, interviews, performances and auditions, portfolios, test data, capstone courses and other documentation methods.

A. Classroom Activities

Traditional activities within existing music classes and ensembles are an important source of assessment information, although one that is primarily applicable to waiver students. While students with a credential objective may be given some special assignments, many regular classroom activities provide the opportunity to observe, gather information and assess specific competencies in context. It is important that specific competencies be defined, criteria clearly stated, and that the class activities directly relate to the competencies to be assessed. It is equally important that the assessment tools directly relate to the competencies and employ a variety of methods. Normally, these assessment procedures will be distinct from and more specific than those used to determine course grades. Such classroom activities might include:

1. Leading or participating in group musical activities, vocal and instrumental.
2. Peforming, analyzing and interpreting music with appropriate stylistic, theoretical, and historical knowledge.
3. Communicating effectively in spoken and written language.
4. Producing an informed response to a musical presentation.
5. Responding to regular classroom assignments and tests which focus on specific competencies. Assignments which require multiple or integrated levels of interpretation and analysis are especially useful.
6. Leading or participating in group discussion.
7. Completing an individual assignment such as a senior project or a senior recital.

B. Interview

Interviews provide comprehensive competency verification for the music education candidate. The purpose and scope of the interview will depend upon assessment goals, characteristics, resources and the extent of information available from other

sources. The interview may provide summative assessment, selective reassessment, or may be primarily formative and diagnostic. In an interview, a panel of evaluators may be drawn from faculty, advisors, current credential candidates, school district music specialists, external evaluators, and co-operating teachers. This panel probes student responses and should render independent ratings for each area assessed.

Specific interview procedures and outcomes will vary, and may include:

1. A summary statement by the student of professional interests and accomplishments to date.

2. Predetermined and on-site questions structured to elicit candidate response.

3. Videotaping of the interview for later viewing by candidate and/or advisor.

C. Portfolio

A portfolio is a collection of student work samples, documents and reports. A portfolio is especially useful for assessing a transfer candidate who may have spent little time on campus and is not well-known to faculty.

Students will need explicit information regarding the materials to be included in the portfolio and sufficient time for thorough preparation. Additional requirements or inclusions to meet individual needs are possible, but should be carefully justified. Portfolios should be assessed by more than one trained evaluator and students should be told who will have access to their portfolios. Portfolios may contain a wide variety of materials, including:

1. The candidate's written statement of his/her philosophy of music education.

2. Audition or videotapes in which the student demonstrates performance in selected competency areas.

3. Examples of creative work, especially music compositions.

4. Programs or other documentation of musical performance.

5. Personal writing samples which are self-selected.

6. Observation logs, reports from field experiences, or journals.

D. Testing

Testing in music may include norm- and criterion-referenced tests, essays, performance evaluations and auditions. When testing music competencies, the following principles should be kept in mind.

1. Music is a complex integration of a variety of learning experiences and requires assessment through various means.

2. Any assessment instrument used should be subjected to careful scrutiny to assure that its content is appropriate to the competency being assessed.

3. A norm-referenced test may not be suitable for assessing mastery of a broad range of musical competencies. Such tests, if used, should be considered only as part of a battery of assessments.

4. Performance examinations, such as auditions, demonstrations, discussions or group leadership demonstrations should also be assessed in terms of established scoring criteria by more than one evaluator.

5. Campus tests of any kind must be carefully constructed and thoroughly pre-tested prior to use. Test development is a demanding and time-consuming activity which requires expertise in measurement theory and practice. Faculty members who develop assessment instruments may need the assistance of measurement and evaluation consultants.

6. State and national standardized testing programs may be useful for supplemental subject matter assessment in music.

E. Capstone Course

A capstone course in music might include activities specifically designed to generate a wide range of assessment information. Such a course would probably carry credit, might be team taught, and would most appropriately come at the end of the student's subject matter course sequence.

1. The course, in addition to summative evaluation, would provide an opportunity to reassess previously identified deficiencies.

2. Assessment activities in the course should cover the entire range of subject matter competencies. Although no single student is likely to require assessment for every competency, a non-waiver program student may need to be evaluated for most of them.

3. Assessment techniques used in the capstone course would likely include abbreviated variants of those embodied in regular courses, and other assessment approaches described elsewhere in this report.

4. The assessment emphasis in the capstone course would be on verification of competency rather than diagnosis of deficiencies. Nevertheless, some opportunity should be provided for the reassessment of previously identified deficiences.

5. Finally, the capstone course could provide a focus for subject matter competency assessment. Evaluation procedures themselves could be analyzed and discussed and new approaches tested. These activities would communicate to students that continuing re-evaluation is an important tenet of the music teaching profession.

F. Additional Sources

Other important sources of assessment information follow. However, assessment should not rely exclusively on these sources.

1. Academic Transcripts

   Since a student's transcript represents the collective judgement of faculty in various disciplines, a review of the transcript may yield useful assessment information. Important considerations in review of transcripts are the breadth of coursework taken, apparent gaps in coursework, level of achievement, and recency of study. The completion of a course should not in itself be considered proof of student competency, nor should the absence of a specific course indicate ignorance of the subject. Transcript information merely indicates the likelihood of competence or lack thereof. Information from transcript review should be used in conjunction with other assessment information. In a few instances, it may be possible to match some subject area competencies directly to the curriculum of a particular course. If this is the case, passage of the course with a specified level of achievement may certify or demonstrate competency.

2. Letters of Recommendation/Performance Ratings

   Letters of recommendation and other performance ratings from faculty, supervisors or others familiar with the student's work or academic performance contribute valuable assessment information. A standardized form may be developed for this purpose to focus evaluation responses on specific subject matter competencies. Another approach might involve circulating a list of students together with a request for faculty comments or ratings.

3. Psychological Profiles

   Psychological profiles or other similar assessment measures provide information about candidates' interests, personality traits, and other predictors of success in public school teaching situations. These profiles, if used, must be employed with caution and interpreted by qualified professionals.

Models for Competency Assessment

The following assessment models have been developed as a resource for all campuses as they develop, revise and implement their own assessment process. These models represent different approaches to measuring and certifying competencies required for beginning music teachers. Features from each model may be incorporated or adapted by campuses, or other preferred methods of assessment may be adopted. Each of the following models is currently in place on at least one California State University campus.

The models have a number of features in common. Each model provides for multiple measures of competency. Each model has a formative and a summative phase, although some students subject to the assessment will not have taken part in the formative phase. Finally, each model provides ways of addressing deficiencies or improving skills which have been identified as weak.

In constructing an assessment model, campuses may wish to consider:

1) competencies to be assessed,

2) numbers of waiver and non-waiver students to be assessed,

3) methods of assessment,

4) an annual assessment schedule,

5) field test results,

6) available financial support, and

7) campus assessment policies.

Campuses should approach the challenging task of designing an assessment model by envisioning their ideal assessment program and then planning ways to implement that model. The results will depend upon time and financial resources as well as field test experience and other assessment evaluation information.

Assessment Model I

This assessment model includes the evaluation of a candidate's growth in various competency areas throughout the degree program. Music instructors assess skills and knowledge and submit signed evaluative summaries for each candidate. In the semester prior to the student's admission to the professional education program, a capstone course in music is offered to provide competency review, remediation, and synthesis of undergraduate study fields. Therefore, this model is intended primarily for use with candidates who complete all or most of their work on the campus which has assessment responsibility.

The model may be readily adapted to situations in which transfer students with lower-division coursework from another campus are being assessed. Since transfer students are typically given placement evaluations, those evaluations become a part of the assessment documentation. The earlier the student transfers, the greater the likelihood that this particular model provides useful measurements of a candidate's progress.

Assessment Model I is based on the following premises:

1. That the preparation of teachers is a responsibility that should be shared by many members of a music department faculty and that a broad cross-section of faculty members should measure and evaluate a candidate's growth in various competency areas.

2. That assessments conducted as students progress toward a baccalaureate degree serve to remind candidates of their goal and of their progress.

3. That assessments made throughout the degree program encourage a greater focus on satisfying particular requirements than do comprehensive assessments conducted at the conclusion of the program.

Assessment Model I

POINTS OF ASSESSMENT	ASSESSMENT STRATEGIES	COMPETENCY	PURPOSE (Formative, Summative, Cumulative)	REMEDIAL STEPS	COMMENTS
A) Year 2 (final term)	Theory/music history faculty; instructor signed summaries, coursework based	Basic musicianship (core: lower division)	Formative	Retake coursework	Evaluates basic musicianship -- theory, ear training; music history, cultural and historical knowledge of literature
B) Year 2 (final term)	Keyboard faculty; instructor signed summary, coursework/studio based	Keyboard	Formative	Retake coursework	Evaluates keyboard skill and knowledge (appropriate harmonizing and chord reading)
C) Year 3 (final term)	Instrumental music specialized faculty; 5 or 6 instructor signed summaries, coursework/studio based	Instrumental	Formative or summative	Retake coursework	Evaluates specialized study and breadth areas (brass, woodwinds, strings, percussion, guitar)
D) Year 3 or 4 (final term)	Vocal music faculty; instructor signed summary, coursework/studio based	Vocal	Formative or summative	Retake coursework	Evaluates vocal skills and knowledge, including problem-solving

Assessment Model I

POINTS OF ASSESSMENT	ASSESSMENT STRATEGIES	COMPETENCY	PURPOSE (Formative, Summative, Cumulative)	REMEDIAL STEPS	COMMENTS
E) Year 4	Music Education faculty; instructor signed summary, coursework/studio based	General music	Summative	Retake coursework or directed study	Evaluates appropriateness of planning strategies, awareness of texts and other resources. Involves field work on school sites
F) Year 4	Instrumental/ Choral faculty; instructor signed summary, coursework based	Conducting	Summative	Retake coursework or directed study	Evaluates clarity of beat patterns diagnosis and remedy of ensemble problems, (choral, instrumental, general)
G) Year 4 (final semester)	CAPSTONE course, competency checklist, departmental recommendation to professional education program	Competency checklist and academic review	Summative	Upon appeal, retake coursework or undertake directed study	Provides competency review, remediation, and synthesis of undergraduate study fields

Assessment Model II

This assessment model consists of a test battery, administered during the semester or summer prior to the student's admission to the professional education program. It presents an alternative for campuses that find a capstone course inappropriate or not feasible.

1. Administration of the test battery

   The battery is administered by the program committee, i.e., music faculty who teach credential-related courses and supervise student teaching. Pre-test advising and preparation begins at the beginning of the term, when a student meets with the committee chair (program adviser) for a transcript review and preliminary interview. Another brief interview occurs mid-semester, when the student brings the completed program application to the adviser for approval and signature. At that time the applicant is given an appointment to take the test battery as well as materials for the prepared portion of the exam.

2. Contents of the battery

   The battery consists of a core taken by all credential candidates plus area tests in choral and instrumental music (the former is required of students desiring a classroom/general music emphasis). Students must pass the appropriate area test for admission to student teaching; thus, a student wishing field experience in both areas must pass both tests. Approximately 45 minutes is allowed for each administration of the test battery. More time is required if the student elects to take both area tests.

   The core is comprised of an oral interview, a brief performance on the candidate's major instrument, and a conducting test. The formal interview by the committee provides opportunity to assess the candidate's use of oral English as well as to examine his/her general knowledge of and commitment to the profession. The performance audition is often waived for a student whose junior or senior recital requirement has been successfully completed; however, it is used consistently to assess transfer or new graduate students. The conducting test utilizes a pianist, whom the student conducts in performing several short prepared examples and several at-sight examples.

   The instrumental test consists of sight-playing on the major instrument and performing prepared excerpts on band and orchestral intruments (either flute, clarinet, trumpet, trombone and snare drum or violin, viola, cello and bass). Students who have not taken the required instrumental technique courses (often transfers and/or graduates) may be allowed to complete this portion of the battery during the first semester of student teaching.

   The choral assessment is an at-sight test, and involves sight-singing and functional piano skills. Three sight-singing examples of increasing difficulty measure the student's ability to sing melodies with chromaticism and modulation. He/she is also required to demonstrate keyboard facility by sight-playing, creating an accompaniment from chord symbols, accompanying, and transposing a simple chorded melody.

3. Evaluative and remedial procedures

   Adjudicating faculty use rating scales and written commentary to assess student performance on each test. A student whose performance on a test within the battery is judged unsatisfactory is required to remove the identified deficiency. Depending on the nature and degree of deficiency, the student may be allowed to take remedial work

concurrently with the first semester of the program (taught entirely within the School of Education). All deficiencies must be removed before the student begins the third and final semester of the program, during which "full-time" student teaching occurs.

Assessment Model II

POINTS OF ASSESSMENT	ASSESSMENT STRATEGIES	COMPETENCY ASSESSMENT	PURPOSE (Formative, Summative, Cumulative)	REMEDIAL STEPS	COMMENTS
Concurrent with application to professional education program	Program advisor: Transcripts	Basic musicianship	Summative	Retake courses	
	Program committee:	Oral English	Summative referral		Intra-campus
	Program committee: Audition	Major Instrument	Summative	Additional music coursework	
	Program committee: Demonstration	Conducting (prepared and at sight)	Summative	Retake course; independent study	
	Program committee: Audition	Secondary instruments	Formative or summative	Take/retake courses	Instrumental majors only
	Program committee: Audition	Sight-playing Major instrument	Summative	Independent study	Instrumental majors only
	Program committee: Audition	Sight-singing	Formative	Retake theory skills; independent study	Choral majors only
	Program committee: Audition	Sight-playing Harmonizing Accompanying Transposing	Summative	Retake piano lab; independent study	Choral majors only

Recommendations Related To Resource and Administrative Issues

The Workgroup on the Assessment of Prospective Music Teachers strongly recommends that the Office of the Chancellor seek State support for development and implementation of campus-based assessment of the subject matter competence of prospective music teachers.

The workgroup recognizes that, at this time, state funding does not specifically support the development or implementation of subject matter competency assessment by academic departments. As campuses devote more time to developing and implementing assessment processes, questions relating to resources and administration are likely to become an integral part of their considerations. The following recommendations pertain to the costs of both development and implementation of assessment procedures.

I. Development

A. Lottery funds may be an excellent source of support for one-time assessment development and piloting of assessment processes. (Lottery funds are inappropriate for long-term implementation support.) Lottery funds allocated to the campuses as Discretionary Funds could be sought for this purpose. Existing lottery funds set aside for Instructional Program Improvement/Enhancement could also be a resource.

B. Assigned time could support development of the assessment process; e.g., a faculty member could be assigned three WTU's for a semester to coordinate the development effort and to lead a development committee.

C. Faculty members could serve on a development committee as part of their regular committee assignments or could be allocated some release time by the university.

D. Campuses could develop proposals for private funding that would support assessment development processes and related research.

II. Implementation

A. Assigned time and committee work could be devoted to assessment implementation; e.g., a campus department might provide three WTU's for the coordinator of a standing teacher assessment committee. Members would serve as a part of their regular committee assignments.

B. A minimum of two assessors should participate in assessment activities. Assigned time or fees generated through the assessment program could provide funding support.

C. Assessment processes could rely in part on extra-campus assessors who possess the appropriate expertise, such as exemplary public school teachers, school district curriculum specialists, and professional association members, who might be willing to serve at no cost to the campus or with minimal stipends which could be supported by assessment fees.

D. Possible sources of program support include the following:

1. A special course could be created for the purpose of integrative experiences and assessment. Depending upon the depth and breadth of procedures, this course could be taught as supervision, activity, or activity laboratory.

2. Specifically-designed assessment activities could be integrated with one or more required waiver program courses to reduce costs to the campuses. These activities (or common assessment assignments) could be conducted in several courses each year so that a student in the waiver program could be assessed over a period of time by several faculty members teaching waiver program courses.

3. Students could undergo assessment through a specifically designed course offered by extended or continuing education, e.g., a summer session course for students planning to enter student teaching or the credential program in the fall term. Since an extension course cannot now be required of any student, some change in regulations would be needed.

4. Students could be required to pay an assessment fee of up to $25, which would be deposited in a revolving trust fund operated similarly to the account established for the upper-division written English tests on many campuses.

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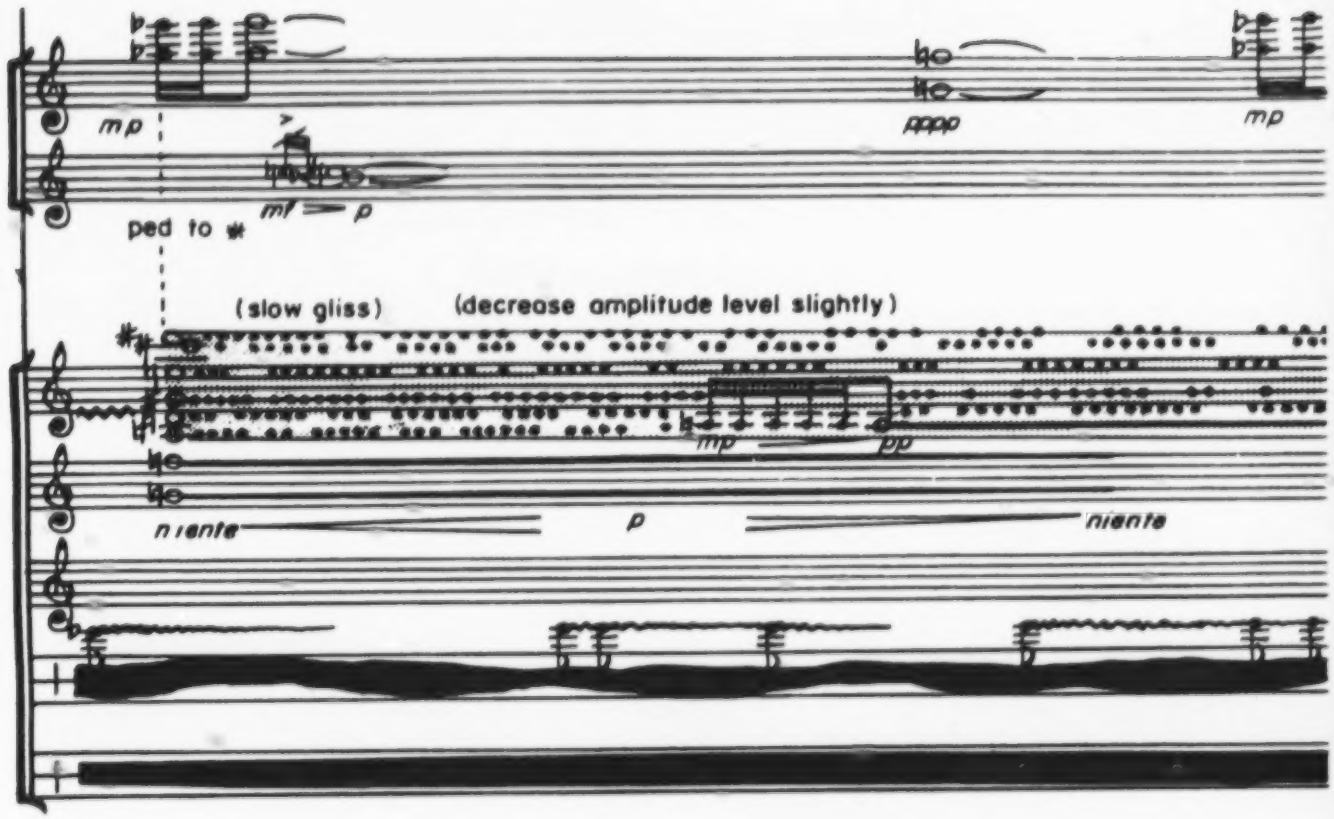
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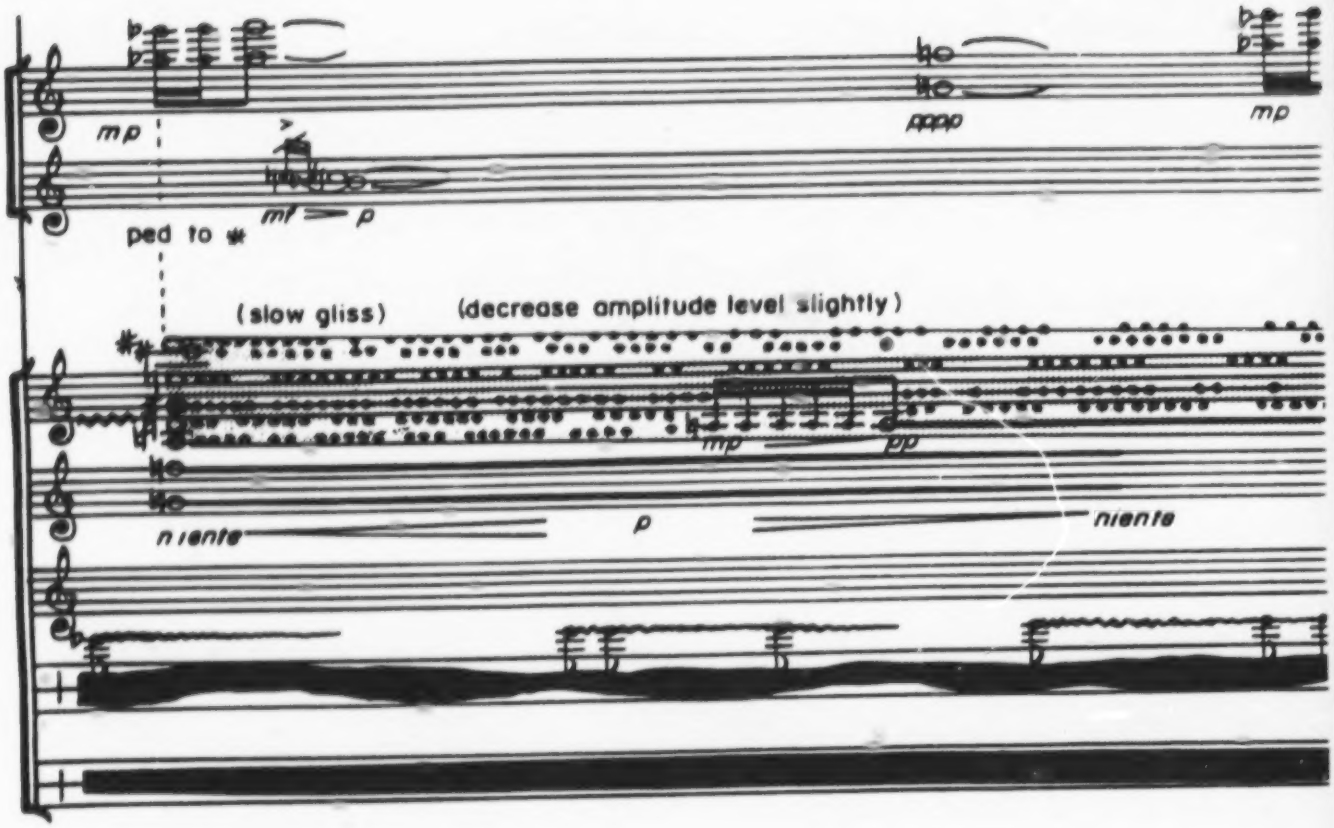

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